



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

TERRACE GARDEN CONCERTS.

We have only to say that these delightful concerts are continued with the usual spirit by which they have been hitherto distinguished. Mr. Thomas continues to delight his audiences by producing beautiful novelties which he gathered upon his European tour. Our readers should remember that Tuesday and Friday evenings are reserved for special classic programmes, in which the choicest gems will be found. The ninth Sunday concert takes place to-morrow evening.

MUSICAL REVIEW.

Richter's Manual of Harmony. Translated by John P. Morgan. N. Y.: G. Schirmer, 701 Broadway.

It is difficult to select out of the many fine works on Harmony published, one that we would unhesitatingly place in the hands of a student. Some take too much for granted as to previous knowledge, and others are involved in style, and a third is too mathematically profound for any but an advanced pupil. All contain much that should be said, but few say it in a practical straightforward way, the most simple statement being embarrassed by copious footnotes, exceptions and references to advanced rules, which the student may never reach. A book which shall teach simple, broad, leading facts, sufficiently comprehensive to enable the student to grasp the first principles, and give him the knowledge to take the first steps in composition, is just the work which has been long needed. The rules and exceptions will be best learned by the experience which practice will give.

This Manual of Harmony was specially prepared by Richter for use in the Leipsic Conservatory of Music, in which he holds the honorable position of Professor, and in it he elucidates his simple and practical method of instruction. Ernst Friedrich Richter's name stands high among musicians; his knowledge is profound, and his clear, comprehensive mind, enables him to divest the subject of the excessive complications with which scientific pedants have guarded every step of the road to musical acquirements.

We have examined this work with much interest and pleasure. We find its plan simple, and naturally progressive. It is more inductive than any work of its class. Its definitions are clear, its rules simply expressed, the exceptions ample but not overstated, and the examples striking and admirable. It is just such a book as we should select to place in the hands of a student, confident that in it he will find all the elementary necessities for the foundation of a practical knowledge, for a thorough groundwork upon which he can base his enquiries into the higher regions of his art.

Mr. J. P. Morgan, the translator, was a student with Richter in Leipsic, and being familiar with his system of instruction, was of all others the best adapted to bring out his harmony-treatise in its English dress. He has evidently worked *con amore*, seeking only to give the utmost lucidity to the language of the master. In this he has succeeded completely. The whole text is free from obscurity; it is so plain and direct that a child can understand it. Mr. Morgan's work is worthy of all praise. He has used Richter's system with marked success, in his extensive harmony classes in the West, and we understand that he intends to organize similar classes in New York in September. We are glad to know this, for a more competent instructor cannot be found in this city.

Mr. George Schirmer, the publisher, has done his part in the most munificent manner. The work is brought out in the most beautiful style. The paper is fine, the type clear and bold, the binding neat and strong, and the printing of the first class. The work is in every respect a credit to the establishment from whence it is issued.

Chants and Responses. Edited by Janus Pearce, Mus. Bach. Oxon. McAuley & Remont, Philadelphia, Pa.

Mr. Pearce, who is an accomplished musician, and has held the responsible position of organist to the Duke of Northumberland, and to the Cathedral at Quebec, and is at present organist to St. Mark's Church, Philadelphia, has produced a little, elegant work which should be welcomed by all choirs of every denomination. It is a collection of grand old Chants, single and double, by the finest writers, ancient and modern, of the English School of Church Music, than which there is nothing more solid, solemn, and majestic. They have at once the charm of devotion and simplicity, combined with broad emphasis and majestic flow. The names most honored in the school are represented in this book, and their compositions are classic, and will not change with the fashion of the times. To these Mr. Pearce has contributed some sterling compositions of his own.

In addition to the Chants, the work contains the Versicles, Responses to the Litany, the Communion Service, and several arrangements of the Sanctus, that in E major by Mr. Pearce being grave and full of sustained dignity. The next one, in G, is also dignified, with a certain grandeur and breadth of effect.

An Aria is given at the close of the book to the words, "Teach me thy way, O Lord," composed by Mr. Pearce, selected, we believe, from the work which won him his Bachelor's degree. It is smooth, flowing, and melodious; grave in its character, chaste in its sentiment, and is treated in a musicianly manner. It is modelled and worked after

the manner of Mendelssohn, of whom it contains some reminiscences, and is the work of a clever and educated musician.

We can commend this book of Chants and Responses very warmly. It is well designed and well carried out, and will be found the most useful as well as the most handy book for choir purposes. It should be generally adopted. It is brought out in excellent style, and in a compact and portable form.

(From "La Patrie," Paris, July 15, 1867.)

MUSICAL REVIEW.—REWARDS TO THE EXHIBITORS OF 1867.

We have spoken of the distribution of rewards at the solemnity of July 1st, 1867.

The theatrical effect has, until the present, been the only subject of our account, the actors therein having been neglected. To-day we intend to occupy ourselves with the latter.

It is naturally with class 10 that we now treat with the reader. In confining ourselves to these limits, we will not diverge from the object of this review.

The rewards granted to the manufacturers of musical instruments and publishers of musical works were (as those of all other exhibitions) of different kinds and grades. We will commence by remarking, that music has not been excessively favored in the distribution of juries. The number of exhibitors of this class does not retain the same proportion with the total number of all the exhibitors that have received prizes, as those of the prizes obtained by the first mentioned compare with the sum total of the rewards. In 400 nominations to the Imperial order of the Legion of Honor, 64 grand prizes, and 883 gold medals, music has only obtained 3 decorations, 1 grand prize, and 7 gold medals. It is hardly just.

It must not be forgotten that the greater part of our large manufacturers, those who more particularly have formerly obtained all the rewards, have been placed beyond competition by the jury; thus this distinction is already a grand acknowledgment of superiority granted to these exhibitors. Here are the names. We follow in this enumeration, as well as the enumeration following, the alphabetical order; the same will very probably be adopted by the official commission, and is the only one that will exclude all pretence to preference, and that will not wound the recipients' self-pride.

Beyond competition, Messrs. Carailé-Col, Debain, Erard, H. Herz, Pleyel & Willeaume.

Only Grand Prize, Adolph Sax (Brass Instruments.)

Nominations to the Imperial Legion of Honor:

M. Chickering (manufacturer of Pianos) United States.